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di Leopardi, etc.," as prefaces to the poems or essays, of which the orthodoxy was dubious. Ranieri had to remind the publisher that they were publishing "*Leopardi*, non LEOPARDI CONFUTATO" (96), and Le Monnier compromised by printing the censor's notes at the end of the *Canti* and of the *Operette morali*, in the first volume, and by putting the *Avvertenze* at the end of the volumes, for the contents of which they were to serve as an antidote. The latter have been reprinted by Dr. Serban (245-250), and their every inane phrase is an excellent argument for the foundation of a United Italy.

Le Monnier played Ranieri false another time (163-183), out of fear of a loss in the sale of his publications in "qualche contrada d'Italia, dominata da' Gesuiti" (175), by not wishing to reprint his refutation of the Jesuit slander that Leopardi had died converted in the arms of a member of the order. It is worthy of noting in the same connection that Montanari's own copy of his *Elogio biografico* of Leopardi was incomplete, having suffered at the hands of the censor of the Roman States (220), and that Ranieri warned Le Monnier not to write to him by post in regard to Leopardi (118); for "una troppa maggiore sicurezza" (169), mail was sent in an unofficial way by steamers, going from Naples to Pisa, so as to escape the postal censors. A number of evident mistakes made in transcribing the letters could be pointed out. It is enough to note that the book of Leopardi which Creuzer considered not worth publishing in German, even in extracts (13; cf. *Leopardi et la France*, 271), was the *Saggio sopra gli Errori popolari degli antichi*. As he states, this juvenile work of the poet contained only material generally known to the learned world since the publication of the *De origine et progressu idolatriæ, siue de theologia gentili* of Gerard John Vossius, for it is to this latter work that Creuzer refers in the phrase "*Lib. Gyraldus. Germ. Vossini*," which Dr. Serban found "presque indéchiffrable," and which he does not undertake to interpret.

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CORRESPONDENCE

A NOTE ON VOLUME TWO OF THE 1640 FOLIO OF BEN JONSON'S PLAYS

The paging of the first three plays in this volume of the folio is as follows: *Bartholomew Fair*, pages 1-88; *Staple of News*, pages 1-75; *Devil is an Ass*, pages 93-170. The question has been as to what occupied the pages between page 75 of *Staple of News*, and page 93 of *Devil is an Ass*.

The Elizabethan Club of Yale has separate folio copies of *Bartholomew Fair* and *Devil is an Ass*. A study of these brought to light the fact that the numbering of the pages of these two plays is, allowing for one blank leaf between them, consecutive. This fact points to these two plays having appeared in one volume, and *Staple of News* in a separate volume, before the folio was made up. The Elizabethan Club copies are of slightly different size, and have different markings in the binding left on their backs. This shows them to have come from different copies.

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O PROPER STUFF!—*Macbeth*, III, iv, 60

These words seem, so far, to have baffled all the commentators. No real definition of either the separate words or of the phrase as a whole has been offered, and the explanations given are but the purest guesses. The phrase is not, perhaps, of vital importance to an understanding of the play, but correctly interpreted it throws some light upon one of the most important aspects of the play, and helps to make clear the relations of Lady Macbeth to her lord and to his crimes.

None of the comments that I can find shows any appreciation of the words of the phrase, but all alike content themselves with an attempt to define the subjective mood of the speaker. Clark and Wright, in the Clarendon